

esprit orchestra

Alex Pauk music director & conductor

2000-2001

18th season



exquisite fires

Jane Mallett Theatre, St. Lawrence Centre for the Arts
Saturday, November 25, 2000

esprit orchestra

Alex Pauk music director & conductor

exquisite fires

programme

Saturday, November 25, 2000 8 pm
Jane Mallet Theatre, St. Lawrence Centre for the Arts

Guest artist **Rivka Golani**, viola

Il Giocoliere Errante, 1998

Toek Numan
(The Netherlands)

***Uta**, 2000
Concerto for Viola and Orchestra

Chris Paul Harman
(Canada)

* World Premiere – commissioned by MusicCanadaMusique 2000
Festival Inc. with the support of the Canada Millennium Partnership
Program

Intermission

Flux/Reflux, 1998

Willem Jeths
(The Netherlands)

Exquisite Fires, 1993

Linda Bouchard
(Canada)

The music of Willem Jeths and Toek Numan are presented by the Esprit Orchestra
with the generous support of



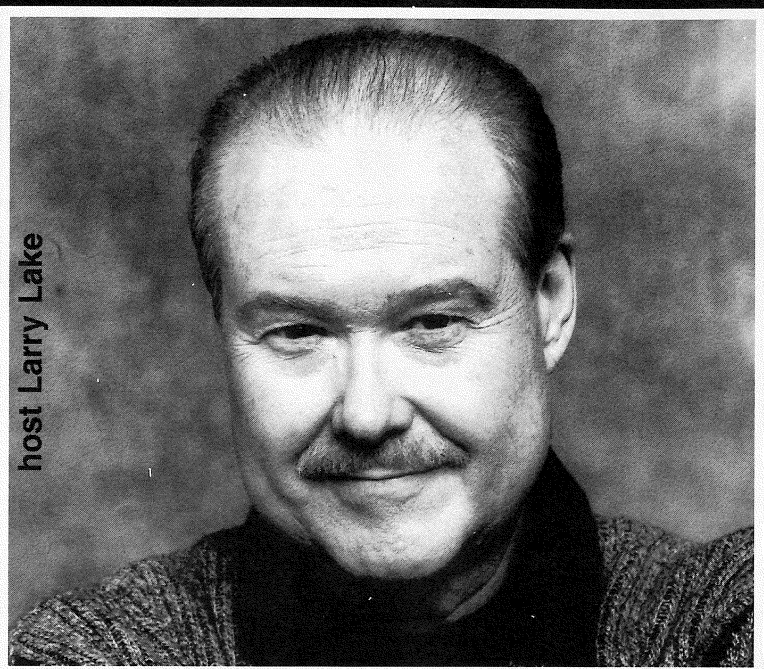
The Royal Netherlands Embassy

Tonight's concert is being recorded for broadcast by CBC Radio Two and will air
Sunday, January 7 at 10:05 p.m. on Two New Hours.

TWO NEW HOURS

Hear the Esprit Orchestra on
Two New Hours - Sunday, January 7

host Larry Lake



Two New Hours, Sundays at 10 pm

CBC  radio *Two*
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esprit orchestra

Alex Pauk

music director & conductor

Violin I

Fujiko Imajishi, *concertmaster*

Jayne Maddison

Anne Armstrong

Paul Zevenhuizen

Nancy Kershaw

Marianne Urke-Rapson

Janie Kim

Violin II

Dominique Laplante

James Aylesworth

Ronald Mah

Louise Pauls

Nicole Zarry

Pamela Attariwala

Bethany Bergman

Viola

Douglas Perry

Valerie Kuinka

Beverley Spotton

Rhyll Peel

Katharine Rapoport

Cello

Paul Widner

Elaine Thompson

Maurizio Baccante

Marianne Pack

Bass

Tom Hazlitt

Robert Speer

Flute/Piccolo

Douglas Stewart

Maria Pelletier

Oboe

Lesley Young

Karen Rotenberg

Clarinet

Max Christie

Richard Thomson

Bassoon

Gerald Robinson

William Cannaway

Horn

Gary Pattison

Vincent Barbee

Trumpet

Raymond Tizzard

Anita McAlister

Trombone

Robert Ferguson

Percussion

Blair Mackay

Trevor Tureski

Ryan Scott

Piano

Lydia Wong

Celeste/ Synthesizer

Richard Thomson

Harp

Janice Lindskoog

Personnel

Gerald Robinson

Toek Numan

Il Giocoliere Errante (1998)

“Il Giocoliere Errante (The Wandering Juggler) is the title of a book I had when I was a child. It was filled with pictures of a little juggling man, who seemed to be walking and juggling if you turned the pages quickly enough. To me this is the most simple but also most enchanting form of film. You can follow exactly what is happening, knowing that every movement you see is an illusion, and still you like to believe that what is on paper is really happening, that you are watching something live.

“This piece, i.e. the score, is like that book. The conductor turns over the pages and the musicians juggle. The quick succession of sounds suggests movement. The juggling is used as a compositional idea: limited groups of notes, chords and rhythmical cells form mechanisms that circle around within themselves, and together build a larger montage structure. The four parts start off with *Meccanico ed animato*, followed by a slower middle section (harmonically derived from the beginning), which passes into a short *Agitato* section, and ends with a slow coda.”

— Toek Numan

Chris Paul Harman

Uta (2000)

for viola and orchestra

“Uta is the Japanese word for song, or songs, and is often used in connection with the nursery rhymes

sung by young children in Japan. The present work is based on a collection of these songs, given to me by my fiancée’s mother, a kindergarten teacher in Tokyo. These pieces are very similar in nature, but not identical, offering both uniformity and variation when taken as a whole. In addition, they are all quite short, suggesting the fragment-like structure of my own work.

“The larger-scale structure is based on an idea proposed to me five years ago in Tokyo by Takahashi Yuji. ‘Why don’t you try building down?’ Instead of building towards large climaxes, energy which is initiated in the early part of the work is gradually reabsorbed. To this end, the orchestration is approached in a way where small instrumental events or notes take on greater significance, much more so than in the ‘amassed’ approach used in many of my other works.

“I am greatly indebted to Kazuko and Tetsuo Ogawa with whom I stayed for several weeks this past summer in Tokyo, who provided me with a stimulating and hospitable working environment.

"*Uta* was commissioned in 1999 by Nicholas Goldschmidt through MusicCanadaMusique 2000, for violist Rivka Golani."

— Chris Paul Harman

Willem Jeths

Flux/Reflux (1998)

In the orchestral work *Flux/Reflux* Jeths makes symbolic use of a different positioning of the players: the tidal motion to which the title refers – ebb and flood – is rendered by the surge of sound washing over and receding from the audience. This effect is achieved by placing the strings in a V-form, with the percussion and winds behind them.

A crucial element is the ascending glissando that is rendered three-dimensional by its interaction with adjacent notes. The strings fill in the glissando note for note, fortified by a bowed flexatone. But a tranquil tidal movement is, however, out of the question. Ebb is followed by a clamorous flood, broached by sforzandi in the brass.

Flux/Reflux is, according to the composer, about more than just tides and motion: it is about "different ways of being stationary. Because in this life, death is nothing new." And with that statement Jeths reveals the inspiration for this work: death. To be exact, the death of his mother and of his former teacher, Tristan Keuris. This explains why, in the middle of the wavelike motion, one hears a heart-rending funeral march on the vibraphone and

not-quite-in-tune temple bells. It is as though the hubbub of the city suddenly falls still as the funeral procession approaches

— Emile Wennekes
(translation: Jonathan Reeder)

Linda Bouchard

Exquisite Fires (1993)

"From the start I wanted to compose a Suite of contrasting movements, short movements but whole, each one distinct and extreme in its character. My goal was to play with orchestral colours in the most dramatic way. At the time I was reading Medieval Love Myths – there it was, a source of inspiration that allowed for excesses.

"In nine sections with pauses after II, IV, V and VII, these movements are reflected in pairs (I-VIII), (II-IX), (III-VII), (IV-VI) with V being a combination of all the movements.

"These stories were filled with magical, passionate images: 'Knights worthy, brave and fierce,' 'love potions,' the 'Naked Sword' lying between the lovers, figures such as Majnun and Layla (Madman and Night) who through separation became 'madder than a thousand Majnuns.' These stories created the spirit of Exquisite Fires."

— Linda Bouchard



Alex Pauk, *conductor*

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since his graduation from the University of Toronto in 1971. After graduation, he participated in the Ontario Arts Council Conductor's Workshop for two years before continuing his studies in Europe and Japan.

In the early 1970s, Pauk settled in Vancouver where he was named Vancouver's Musician of the Year in 1975. While there, he helped establish the new music group *Days Months and Years to Come*, for which he was the Music Director and Conductor until 1979. Before moving to Vancouver, he had been instrumental in establishing *ArrayMusic* in Toronto and was its first conductor.

Pauk returned to Toronto again in 1980, founding the Esprit Orchestra three years later. Along with his careful attention to programming, Pauk's work involves a strong role in the development of Esprit's *Toward a Living Art* education and outreach programme.

Pauk was co-chair for the 1984 ISCM World Music Days held in Toronto and Montréal. In 1986, he

was the Music Director and Conductor of the Satori Festival of New Music in Winnipeg, and recently he was Music Director for R. Murray Schafer's *Princess of the Stars*, performed at Wildcat Lake in the Haliburton Forest and Wildlife Reserve.

As a composer, Pauk has written over thirty-five works and received commissions from the CBC, New Music Concerts, Vancouver New Music Society, Quebec Symphony Orchestra, Toronto Symphony Orchestra, leading Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and many others.

He has also composed for film, television, radio and music theatre. Pauk's most recent film scores, co-written with Alexina Louie, include the soundtracks for director Don McKellar's film *Last Night* and Jeremy Podeswa's *The Five Senses*.

Recognizing in part nearly two decades of tireless efforts on behalf of new music, the Toronto Musicians' Association named Alex Pauk Toronto's Musician of the Year for 1999.



Rivka Golani, *viola*

Rivka Golani is recognized as one of the great violists and musicians of modern times. Her contributions to the advancement of viola technique have already given her a place in the history of the instrument and have been a source of inspiration not only to other players but also to many composers who have been motivated by her mastery to write specially for the viola. More than 200 pieces have been written for her of which 39 are concertos, a record matched by no other violist in history.

Ms. Golani's awe-inspiring technique, riveting stage presence, and superbly sensitive musicianship have made her a favourite with music lovers and critics alike. Allied to her technical ability, Ms. Golani's approach to the instrument is at once passionate and

sensitive; and her performances, both on record and in the concert hall, reveal the originality of interpretation and musicianship of a great artist.

Familiar to audiences throughout the world, Ms. Golani has performed as soloist with the BBC Symphony, BBC Philharmonic, Boston Symphony Orchestra, Royal Philharmonic Orchestra, Royal Concertgebouw, Israel Philharmonic, Tokyo Metropolitan Orchestra, Montreal Symphony and many others. Her on-stage charisma adds excitement to her appearances, and her reputation as a teacher draws students from all over the world to her master classes.

Ms. Golani is also a painter of distinction, and has worked closely with composers as a visual artist in presenting multi-media performances of works for viola and orchestra. Exhibitions of her paintings have been held throughout Britain, Germany, Israel and North America.

WINNING The SOCAN Foundation WORKS

congratulates the following winners of the
2000 SOCAN Awards for Young Composers

SIR ERNEST MACMILLAN AWARDS (works for 13 performers or more)

First Prize (\$2,000): BRIAN CURRENT, Berkeley, Calif.—*For the Time Being*, for 15 instruments

Second Prize (\$1,000): PAUL FREHNER, St-Laurent, Que.—*Overture 2000*, for large orchestra

Third Prize (\$500): J. SCOTT AMORT, Vancouver—*Tango!?*, for orchestra

SERGE GARANT AWARDS (works for three to 12 performers)

First Prize (\$2,000): ERIK ROSS, Toronto—*Autonomy*, for violin, viola, cello, marimba and piano

Second Prize (\$1,000): SCOTT EDWARD GODIN, Montreal—*Dissect*, for wind quintet

Third Prize (\$500): SCOTT GOOD, Toronto—*String Quartet #1*

PIERRE MERCURE AWARDS (for solo or duet)

First Prize: Not awarded

Second Prize (\$1,000): TAWNIE OLSON, Calgary—*Facie ad Faciem*, for violin duet

Second Prize (\$1,000): ERIK ROSS—*Succession*, for oboe and tape

Third Prize (\$500): J. PETER KOENE, Milan, Italy—*Five Bagatelles for Violin and Violoncello*

Third Prize (\$500): BRIAN CURRENT—*Piano Music for Two*

HUGH LE CAINE AWARDS (electroacoustic works)

First Prize (\$2,000): CRAIG GALBRAITH, North Vancouver—*Silhouette for Violin and Tape*

Second Prize (\$1,000): CHRISTOPHER WHITNEY, 25, Toronto—*Duo de concert pour deux saxophones alto et bande sonore*

Second Prize (\$1,000): PATRICIA DIRKS, Kitchener, Ont.—*Child Voice*, for soprano and computer-generated soundfiles

Second Prize (\$1,000): DANIEL GELINAS, Dollards-des-Ormeaux, Que.—*Etude en trois parties*

Third Prize: Not awarded

GODFREY RIDOUT AWARDS (choral/vocal works)

First Prize: Not awarded

Second Prize (\$1,000): MARGARET KING, Edmonton—*Invocation*, for women's chorus

Third Prize (\$500): J. PETER KOENE—*Two Songs of William Blake*, for soprano and piano

Third Prize (\$500): SONYA GUHA-THAKURTA, Calgary—*Canciones de noche*, for SATB choir a cappella

The SOCAN Foundation

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Toek Numan

Toek Numan was born in 1971 in Schagen, The Netherlands. He studied musicology from 1989 to 1990 at the University of Amsterdam. The following six years, from 1990 to 1996, he studied composition with Geert van Keulen and instrumentation with Theo Verbey at the Sweelinck Conservatorium in Amsterdam. Mr. Numan continued his studies in musicology at the University of Utrecht in 1997.

Il Giocoliere Errante was originally written for the Asko Ensemble, who premiered it in 1998. Previously, Mr. Numan composed *Tovertuin* (1997), a work for soprano, flute, guitar, mandolin and harp, for the Amsterdam Kwintet. The Combustion Chamber Ensemble premiered his 1996 composition *Burnout*, which was broadcast on VPRO television's "Reiziger in muziek."

Mr. Numan's works have been recorded on two CDs: *Burnout* (released on VPRO EW 9843), and *Present* (released on CNM).

Chris Paul Harman

Born in 1970 in Toronto, Chris Paul Harman studied classical guitar, cello, and electronic music with Barton Wigg, Alan Stellings, and Wes Wraggett respectively. His works have been performed by the Edmonton Symphony, the Kitchener-Waterloo Symphony, the Toronto Symphony, the Tokyo Symphony, the

Windsor Symphony, the Winnipeg Symphony, the CBC Vancouver Orchestra, the National Arts Centre Orchestra, the National Youth Orchestra, the Composers' Orchestra, the Esprit Orchestra, and l'Orchestre de Chambre de Radio-Canada.

Mr. Harman has been commissioned by guitarists William Beauvais and Sylvie Proulx, violinist Jacques Israelievitch, oboist Lawrence Cherney, Continuum, the Esprit Orchestra, the Guelph Spring Festival, the National Arts Centre Orchestra, the Sabat-Clarke duo, the Societe de Musique Contemporaine du Quebec, the Societe Radio-Canada, and the Winnipeg Symphony Orchestra. In addition to many other works, the CBC commissioned his *Globus Hystericus* which served as the test piece in the piano category of their 1993 National Competition for Young Performers.

In 1986, Mr. Harman was a finalist in the CBC Radio National Competition for Young Composers, and was the Grand Prize winner in 1990 for *Iridescence*. This work was also awarded first prize in the under-30 category at the 1991 International Rostrum of Composers in Paris, France; at the 1994 Rostrum, Harman's *Concerto for Oboe and Strings* was chosen as a Recommended Work in the General Category for composers of all ages. In 1998, his orchestral work *Blur* was awarded first prize at the du Maurier Arts Ltd. Canadian Composers Competition with the Winnipeg Symphony Orchestra. Most recently, his work *Let Me Die Before I Wake*

was jointly awarded first prize with Gary Kulesha's *Symphony* at the Winnipeg Symphony Orchestra's "Best of the 90s" competition.

Mr. Harman's current commissions include a new work for chamber ensemble for New Music Concerts, and a new work for strings and piano for Soundstreams.

Willem Jeths

Willem Jeths was born in Amersfoort, The Netherlands in 1959 and at age 10, took his first piano lessons. He later studied piano and theory with Paul Seelig at the Amersfoort Music School. From 1980 to 1982 Mr. Jeths attended the Sweelinck Conservatorium in Amsterdam. He interrupted these studies to take composition lessons with Hans Kox at the Utrecht Conservatory of Music, continuing in 1984 until 1988 with Kox's successor Tristan Keuris. Mr. Jeths completed his studies in musicology at the University of Amsterdam with a thesis on the Dutch composer Elisabeth Kuyper, published by the Walburg Pers (Zutphen, The Netherlands).

Among his compositions are *Novellette* (1986, for violin and piano), selected for the 1990 ISCM World Music Days in Oslo. *Arcate* (1990), a string quartet commissioned by the VARA-Matinee, was written for the Raphaël Quartet, who premiered it in 1991. For the Asko Ensemble he wrote *A bout de souffle* (1993) which Asko performed during their 1993 tour

of Benelux, Germany and France. Mr. Jeths was awarded the 1988 Composition Prize by the Utrecht Conservatory of Music. In 1991, he received an award from The Carl-Maria-von-Weber-Wettbewerb für Streichquartettkompositionen for *Arcate* which, in a 1991 arrangement for string orchestra, garnered a prize at the 1992 Music for Strings Composing Competition of the Oare String Orchestra in Kent, UK. In 1993 his *Novelette* was chosen second by listeners in a radio competition that marked the 80th anniversary of BUMA, the Dutch Musicians' Copyright Association. Mr. Jeths received second and third prize in the 1995 Internationaler Wiener Kompositionswettbewerb for *Glenz* (1993) and *Pianoconcerto* (1994).

Recordings include: *Glenz* for violin and string orchestra, with Peter Brunt and the Nieuw Sinfonietta Amsterdam, conductor Lev Markiz (NM Classics 92041); *Mythos* for harpsichord with Annelie de Man (NM Classics 92038); chamber works *Un vago ricordo*, *Capriccio*, *Noveletto*, *Morpheus*, and *Arcate* (NM Classics 92110); and orchestral works *Fas/Nefas*, *Glenz*, *Flux/Reflux*, and *Pianoconcerto* (Composers' Voice CV 88/89).

Linda Bouchard

Born in 1957 in Val d'or, Quebec, Linda Bouchard was the Composer-in-Residence of the National Arts Centre Orchestra from 1992 to 1995. Her music was first performed by the NAC Orchestra in November 1992 when Trevor Pinnock conducted *Ressac for orchestra* in Ottawa prior to taking the piece to New York for a NAC Orchestra concert at Carnegie Hall.

Exquisite Fires, Bouchard's first commission from the NAC, opened that orchestra's 25th anniversary season in 1993. The following season included *Vertige*, a one-movement orchestral work commissioned for the NAC Orchestra's 1995 tour of Europe, and *Songs for an Acrobat*, a cycle of lieder for baritone and orchestra to the poems of Maurice Tourigny. *Eternity* was commissioned as a ballet score and received its world premiere at the National Arts Centre during the 1996 Canada Dance Festival.

In addition to these commissions, other work with the NAC Orchestra included organizing an annual concert series of contemporary music known as "A Tonal Departure," serving as musical director and conductor for Mauricio Kagel's *Variete*, and spearheading the 20th Century Orchestral Workshop.

Ms. Bouchard has composed over 50 works for a number of genres, from orchestral and chamber works to dance scores, concertos and vocal pieces. Her works have been heard

on both sides of the Atlantic, including performances at the Concertgebouw and the Ijsbreker in Amsterdam, the Theatre du Louvre in Paris, the Place des Arts in Montreal, and the Walker Arts Center in Minneapolis. Her music has been recorded by the CBC and Analekta in Canada, ECM in Germany, and CRI in the USA.

Ms. Bouchard was music director for the 20th Century Songs Integration Program at the Banff Centre in 1994, and returned as guest artist in 1995 to give master classes in composition. She was president of the Canadian Chapter of the League ISCM in 1995. At the 1996 Oregon Bach Festival, she conducted the premiere of her *Pilgrim's Cantata*.

In 1997, Ms. Bouchard moved with her husband to San Francisco.

Esprit Orchestra

Canada's only orchestra devoted exclusively to new orchestral music, Esprit Orchestra was founded in 1983 by music director and conductor Alex Pauk.

Comprised of a core of forty-five dedicated musicians with the special skills needed to perform contemporary orchestral music, Esprit presents its annual subscription series of concerts in Toronto. The orchestra is devoted to developing a Canadian musical literature. To this end, it commissions and premieres new works each season, and ensures continued public access to these works through encore performances, radio broadcasts, compact disc and film recordings, and national and international tours. Esprit's concerts are regularly recorded and broadcast on CBC Radio One and Radio Two.

Now in its 18th season, Esprit has commissioned more than 60 new works from over 50 different composers, including such internationally-acclaimed Canadians as José Evangelista, John Rea, R. Murray Schafer and Harry Somers. Moreover, works commissioned by NEXUS, CBC Radio, the Art Gallery of Ontario and the Toronto Symphony Orchestra (among others) have been premiered by Esprit.

Another facet of Esprit's mission is a commitment to setting new Canadian music within an international context. The orchestra has introduced Canadian audiences to major works by such contemporary masters as Takemitsu, Ligeti, Berio, Adams, Schnittke and Penderecki.

Maestro Pauk and the orchestra have also collaborated with leading soloists and ensembles including Jean Stilwell, Maureen Forrester, Rivka Golani, Desmond Hoebig, Richard Margison, Jon Kimura Parker, André Laplante, Robert Aitken and NEXUS.

In September of 1999, Esprit completed its triumphant debut European tour. With four concerts in Amsterdam at the invitation of the International Gaudeamus Music Week and another in Paris, the tour represented one of the largest-ever presentations of Canadian orchestral music in Europe. Over 90% of the repertoire was Canadian and compatriots Robert Aitken and Erica Goodman were the orchestra's chosen soloists. The previous year, Esprit also toured Western Canada, presenting concerts and educational activities to rave reviews.

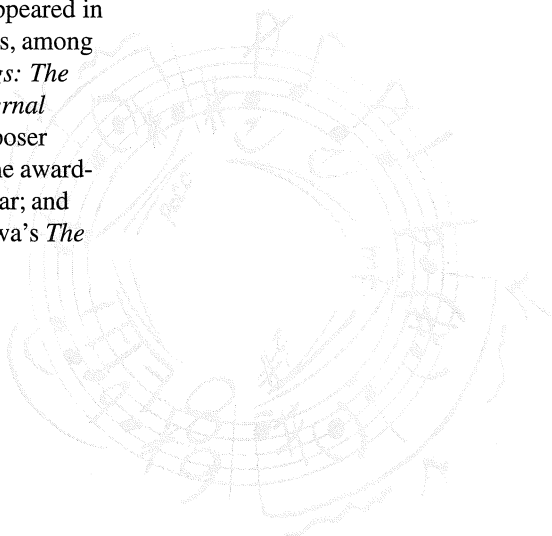
The Esprit Orchestra's excellence and commitment to the future of our culture have not gone unnoticed: In 1990, SOCAN's Award of Merit, recognizing imaginative programming of contemporary music over several seasons, was presented to the orchestra; in 1995, Esprit was awarded the Jean A. Chalmers National Music Award for outstanding contribution to musical creativity; the orchestra was awarded its first Lieutenant Governor's Award for the Arts for success in developing private sector and community support in 1996, its second in 1998; and, the same year, Esprit was one of 23 recipients of a special "million-

Joan Chalmers' 70th birthday.

The orchestra expanded its activities in 1988 to include an education and audience development programme, *Toward a Living Art*, that has involved hundreds of students in workshops, rehearsals and concerts with Maestro Pauk, orchestra musicians, leading soloists and composers, and other professionals from the music industry.

November 1996 saw Esprit's *Toward a Living Art Festival*—a week-long open-house where students and the general public could meet composers from across Canada—feature open rehearsals, workshops, artists' talks, film screenings and concerts. The next year, Esprit initiated its *Student Audience Programme*, and provided 500 high school students with free tickets to its concerts.

The orchestra has also appeared in several Rhombus Media films, among them *Ravel*; *September Songs: The Music of Kurt Weill*; *The Eternal Earth*, about Canadian composer Alexina Louie; *Last Night*, the award-winning film by Don McKellar; and most recently Jeremy Podeswa's *The Five Senses*.



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The Esprit Orchestra would like to thank the following individuals and businesses for their support of its 2000-2001 Season. For more information on how you or your organization can contribute to the continued success of Canada's only orchestra devoted to developing a Canadian musical literature, please call (416) 815-7887.

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coming next ... at the Jane Mallett Theatre
esprit orchestra 2000-2001

Alex Pauk music director & conductor

songs of heaven Saturday, January 27, 2001
and earth 8 p.m. concert (7:15 p.m. pre-concert talk)

Guest artists	Lori Freedman, bass clarinet TBA, baritone
Composers	Denys Bouliane (Canada) Le Sexe des anges for solo bass clarinet and orchestra, 2000 Theo Verbey (The Netherlands) Six Rilke-Songs for baritone and chamber orchestra, 1998 Akira Nishimura (Japan) Kecak for six percussionists, 1979 Laurie Radford (Canada) Voice Tears, 1999

tao Sunday, May 13, 2001
8 p.m. concert (7:15 p.m. pre-concert talk)

Guest artists	Tomoko Mukaiyama, piano, koto, voice Beverley Johnston, percussion
Composers	Colin McPhee (Canada) Symphony No. 2, 1958 Louis Andriessen (The Netherlands) TAO for piano, koto, voice and orchestra, 1996 Maki Ishii (Japan) Afro-Concerto op. 50 concerto for solo percussion and orchestra, 1982

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and plan to attend the

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of

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A new film
about the life and death of
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from the internationally acclaimed
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Don't miss this gala fundraiser for
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